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STAR TREK

HARLAN ELLISON'S

#5

THE CITY on the EDGE of FOREVER

THE ORIGINAL TELEPLAY



STAR TREK HARLAN ELLISON'S THE **CITY ON THE EDGE OF FOREVER** THE ORIGINAL TELEPLAY

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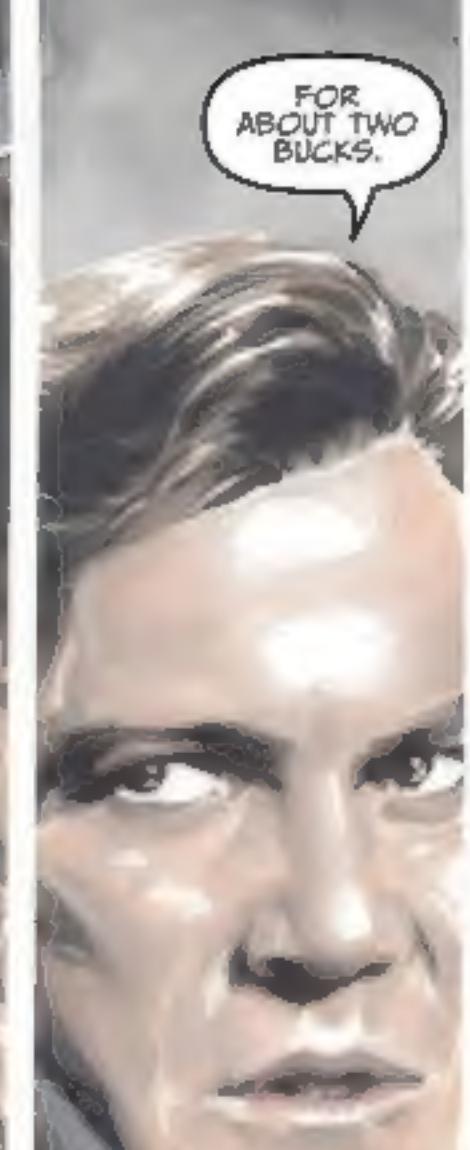
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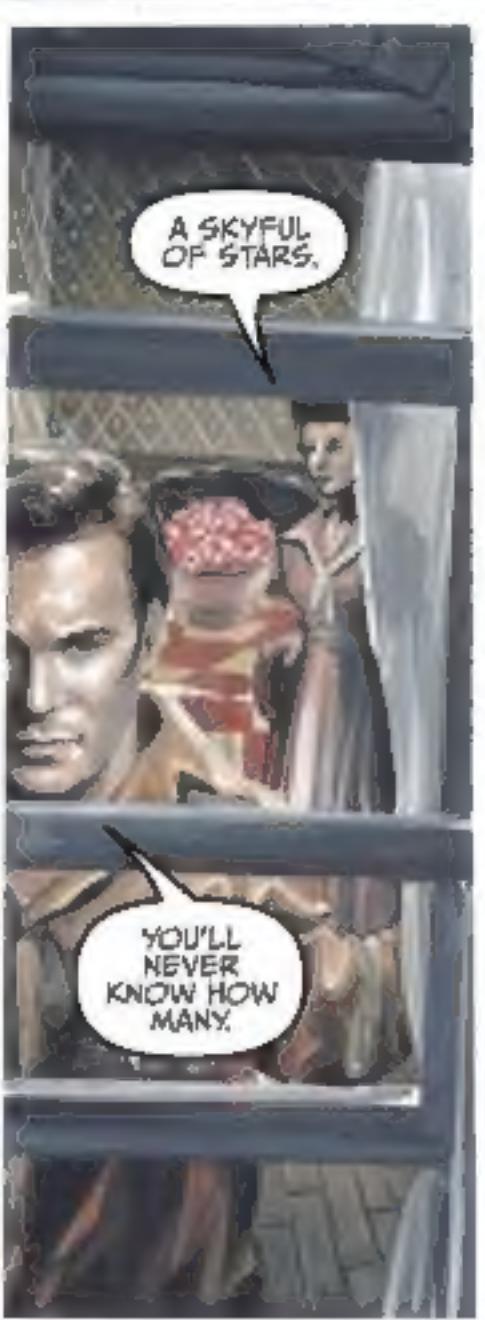
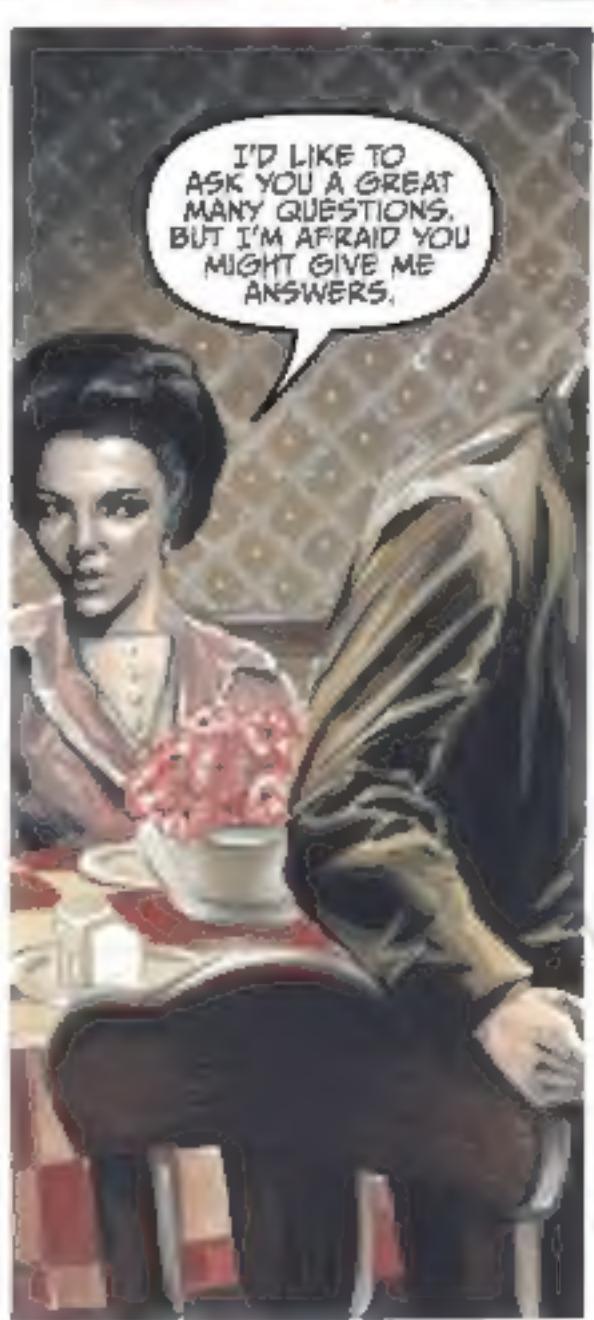


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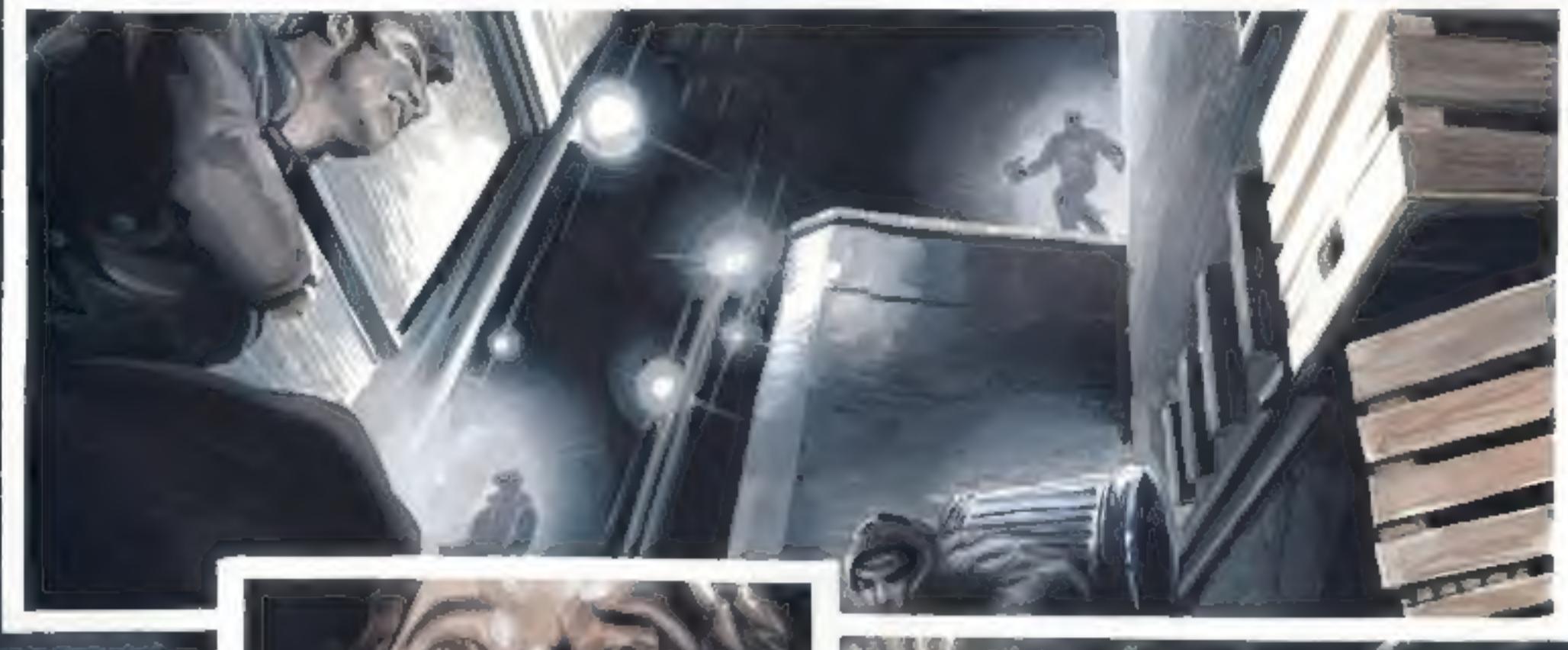










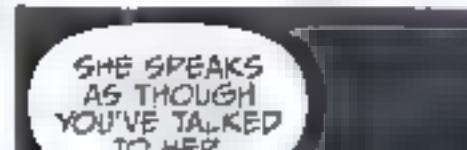








THERE ARE GREAT TIMES ON
THE WAY. DAYS OF GOLD AND NIGHTS
COOL AND SWEET-SMELLING. THIS ISN'T
THE ONLY HAPPINESS. THIS WORLD
TURNING UNDER US. LOOK UP TONIGHT,
SEE THEM ALL OUT THERE. SEE
THEM BURNING, SMILING.



SHE SPEAKS
AS THOUGH
YOU'VE TALKED
TO HER



SHE
DOESN'T
KNOW WHO
WE ARE



HER IDEAS ARE
YEARS AHEAD OF
THEIR TIME

YES.

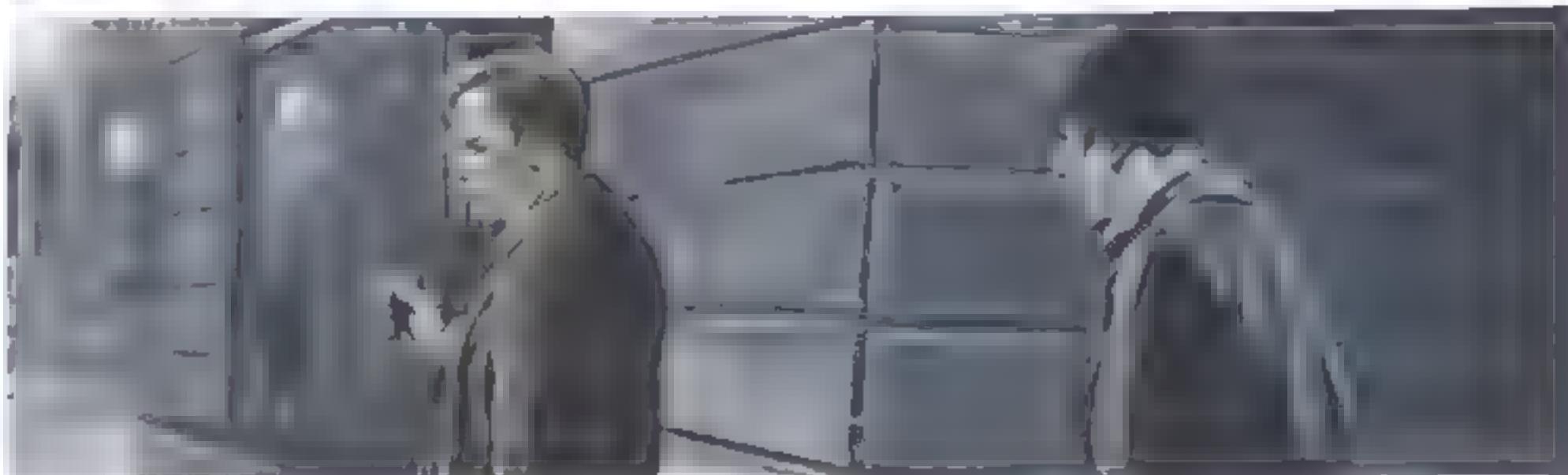


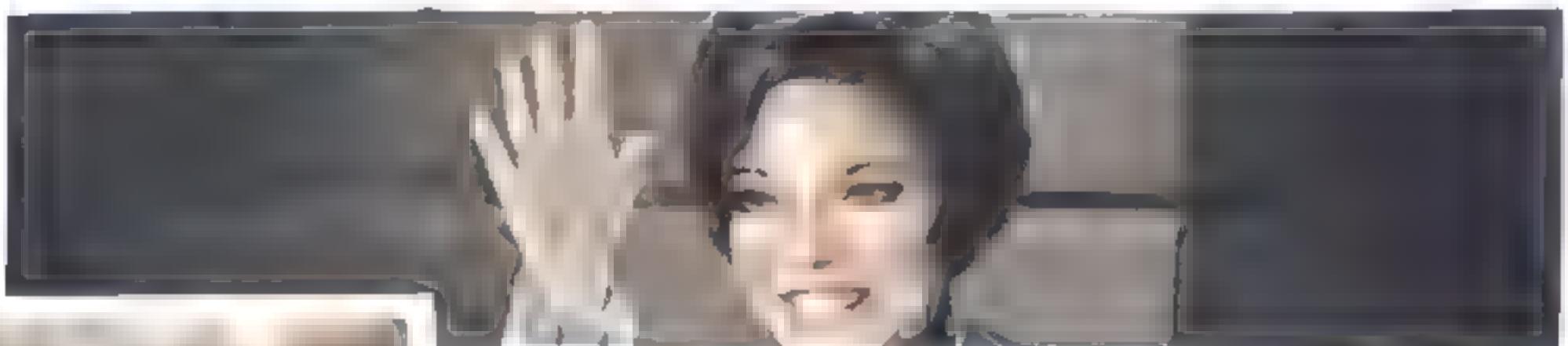
MY RACE HAS A
WORD FOR HER KIND
OF PERSON. LIIRA.
"OPEN."

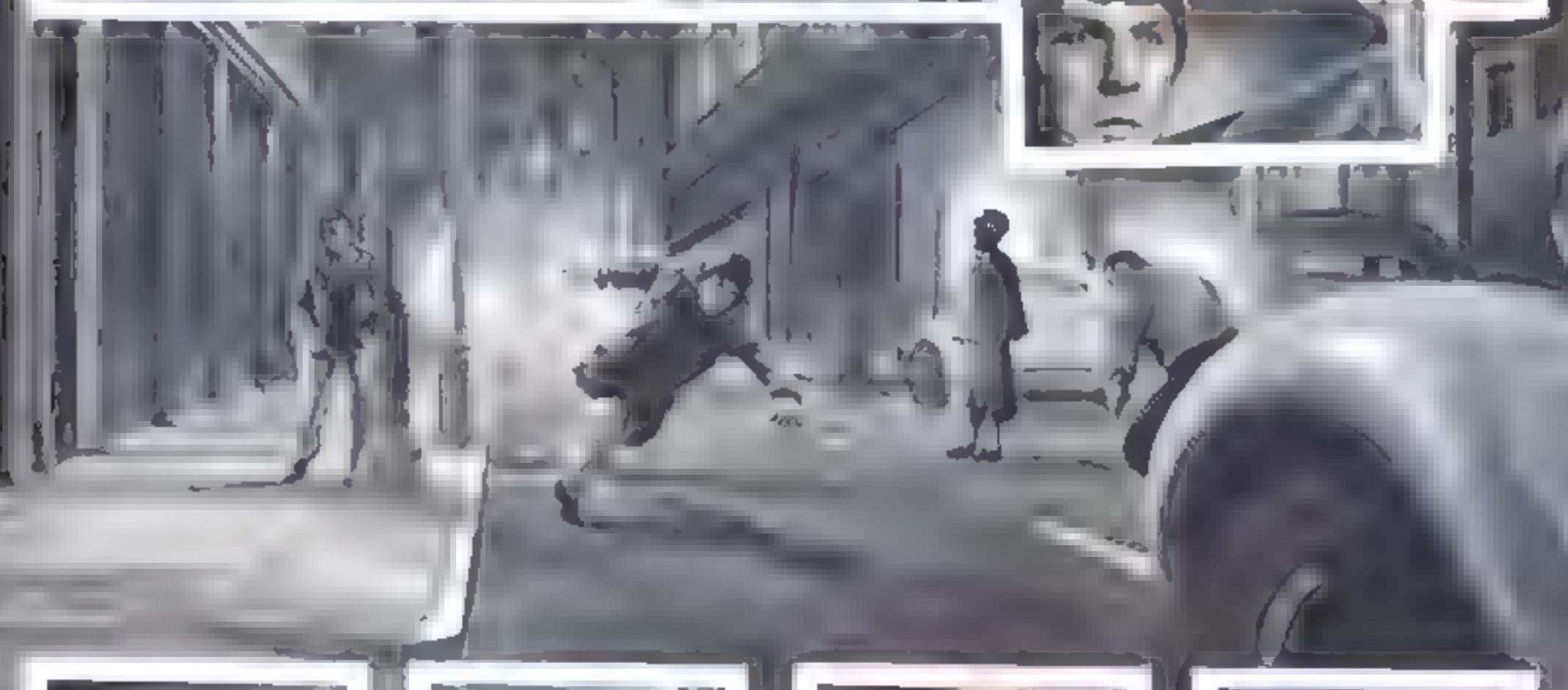
YES. THAT
TOO.



CAPTAIN.

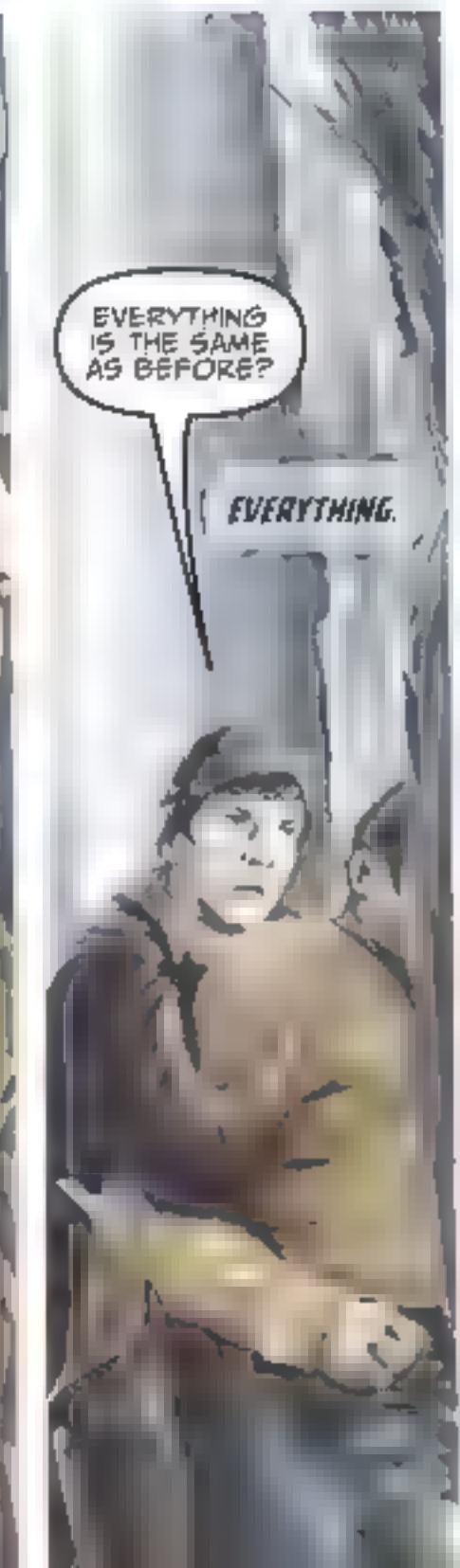
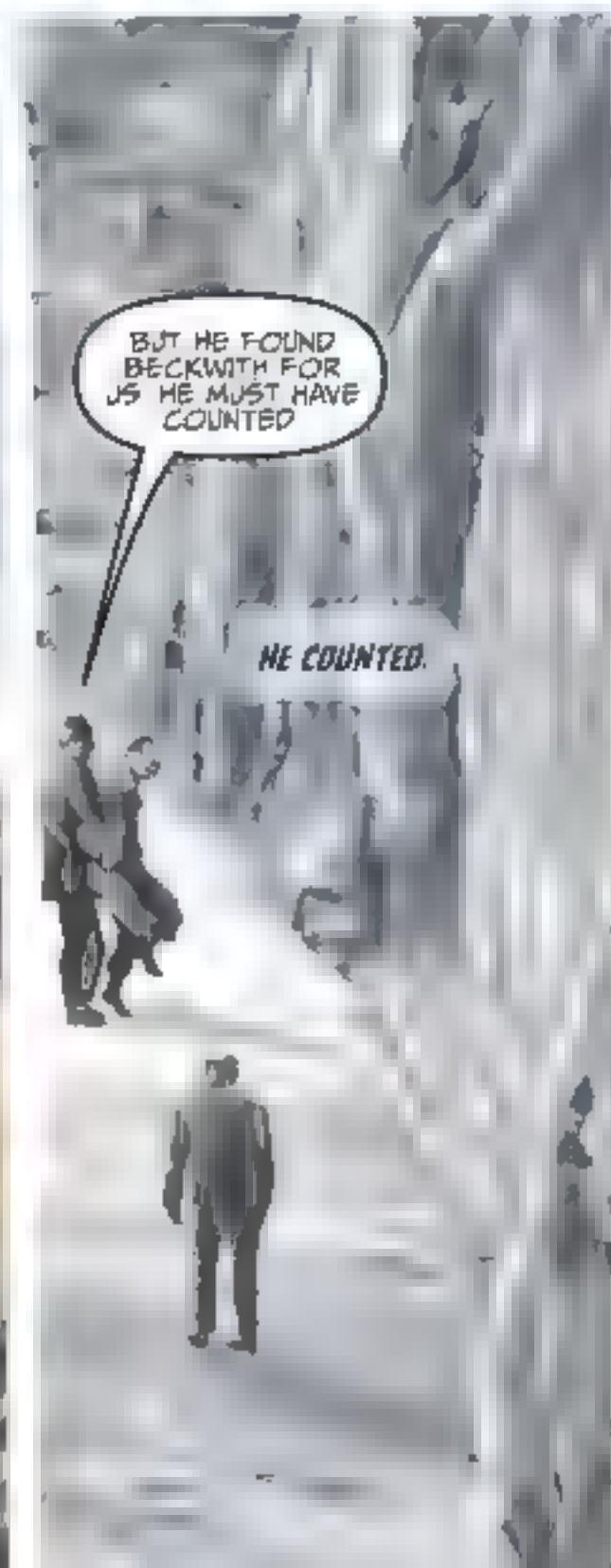
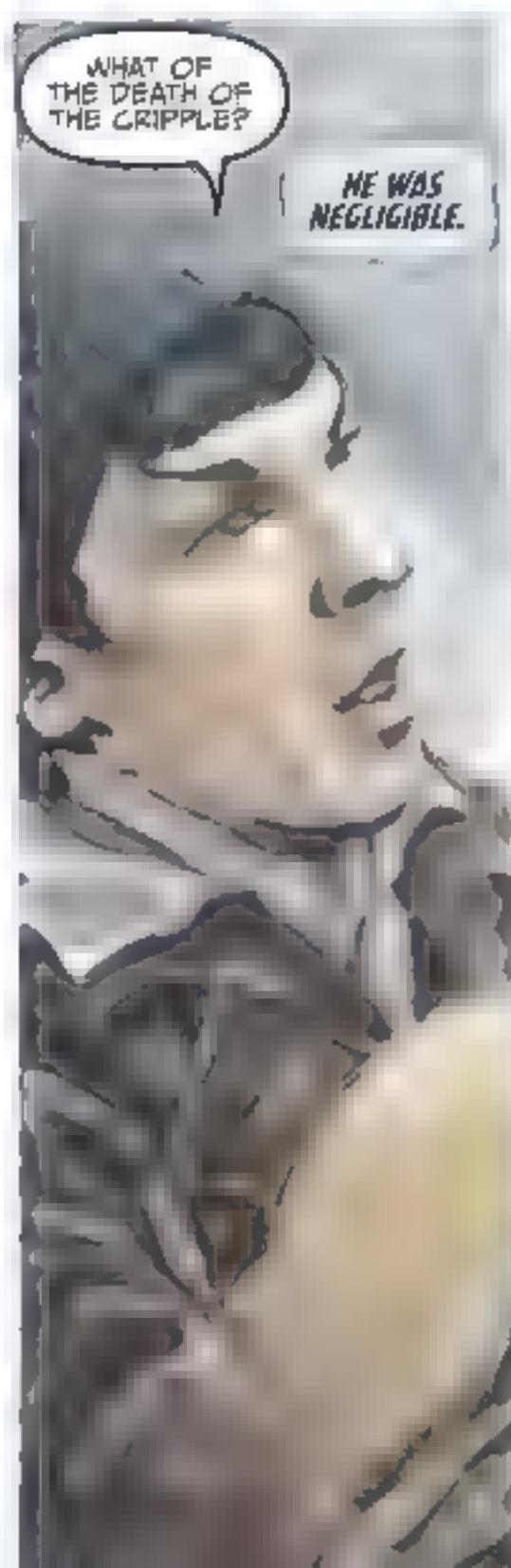


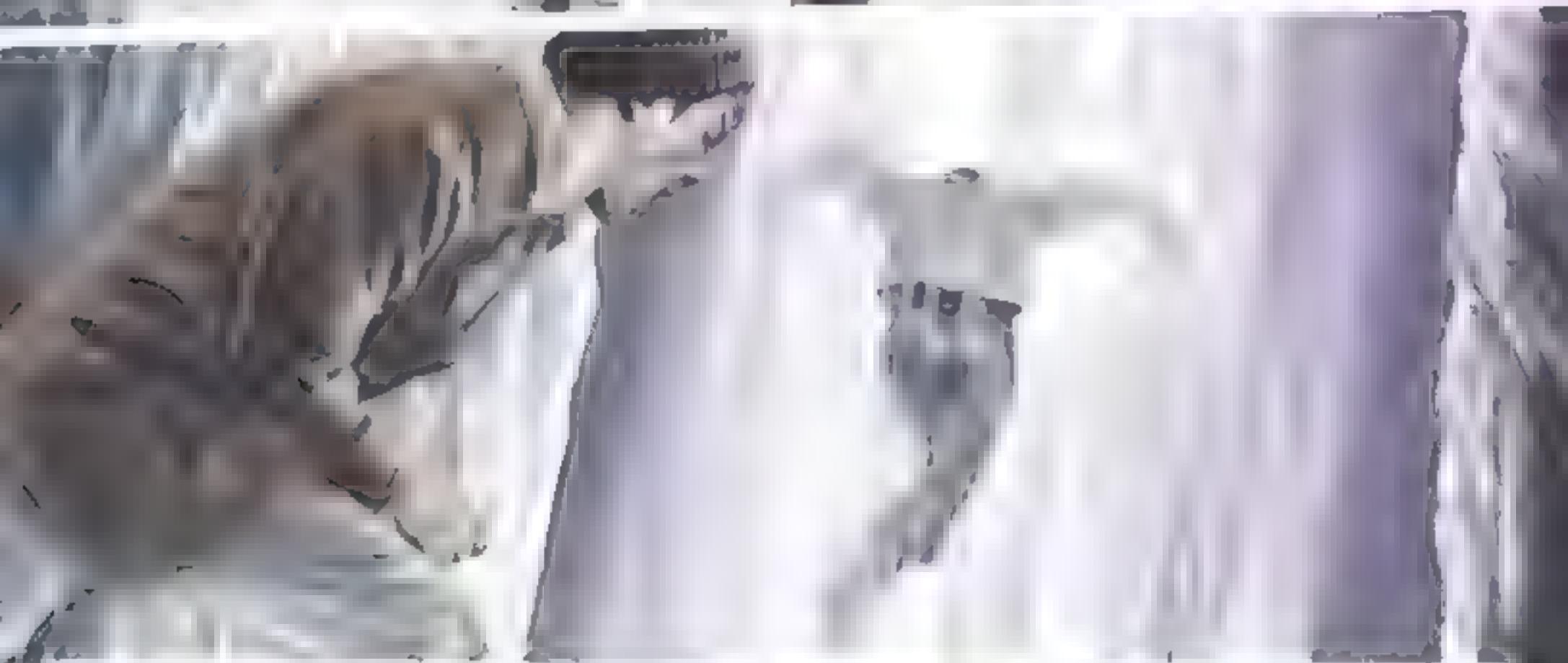










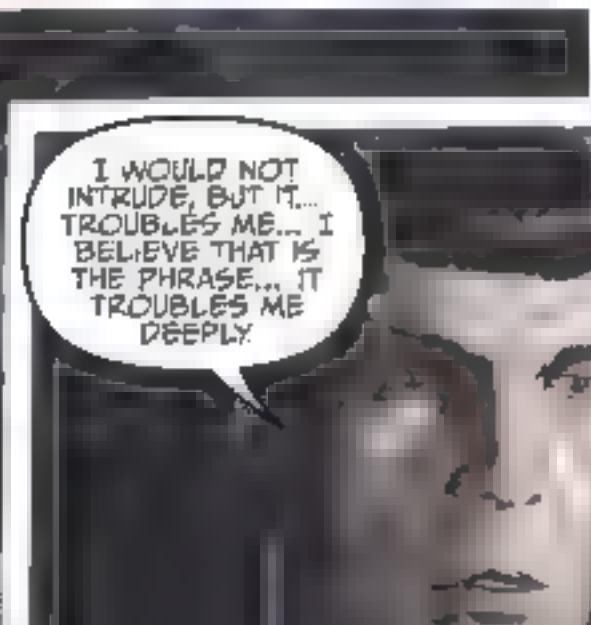
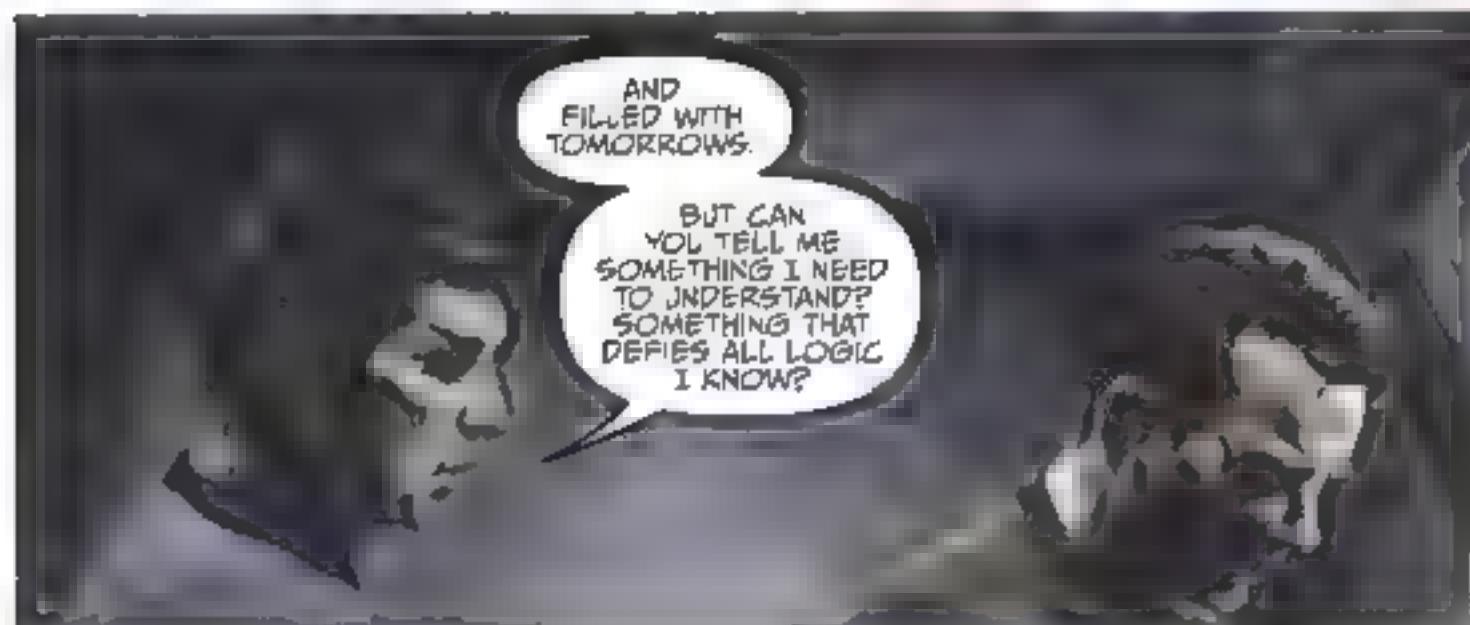
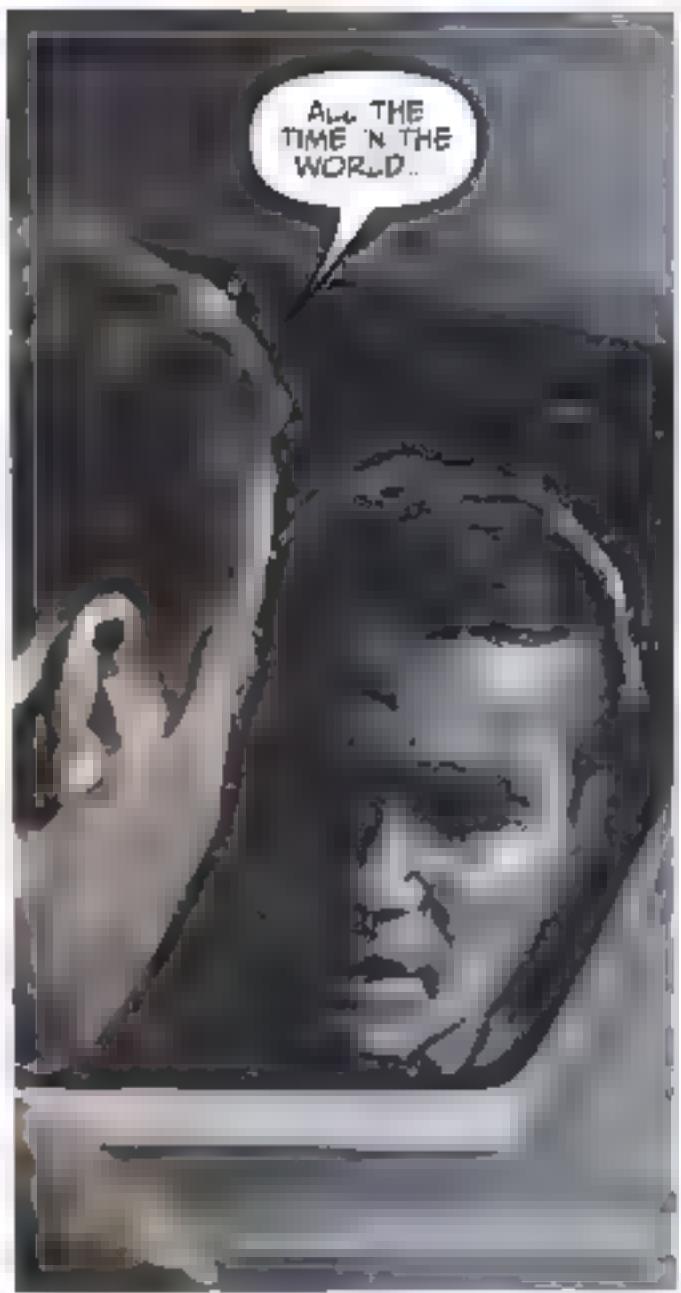
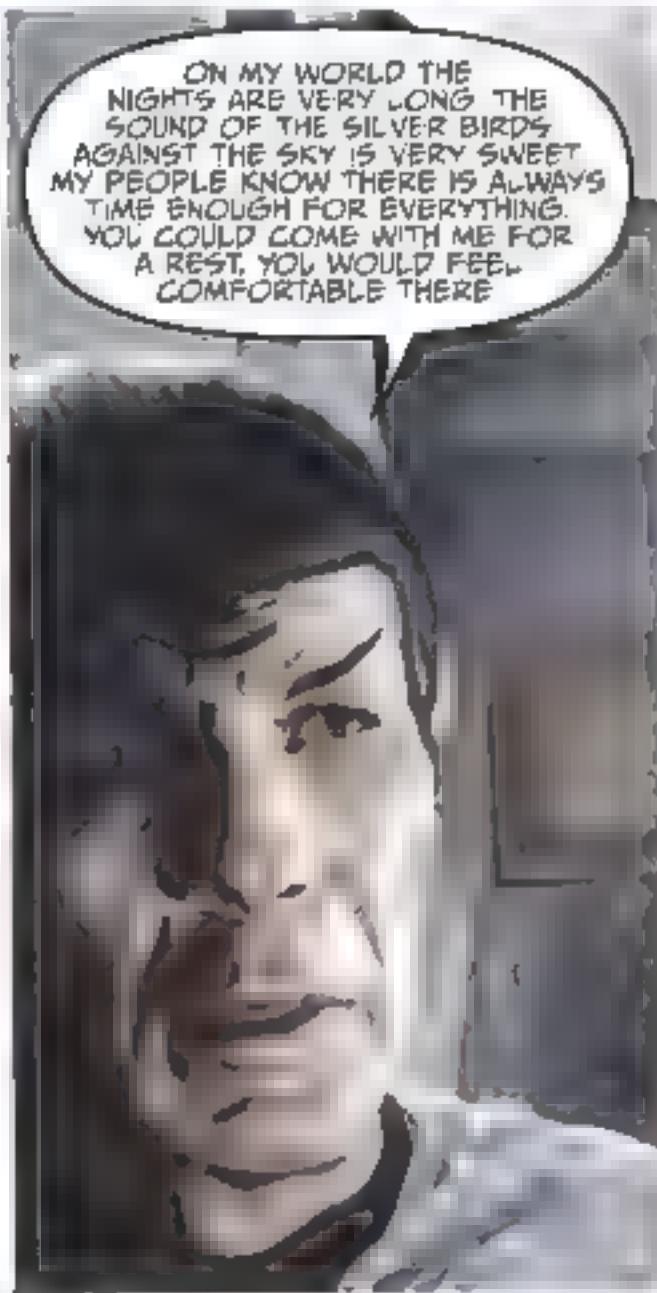
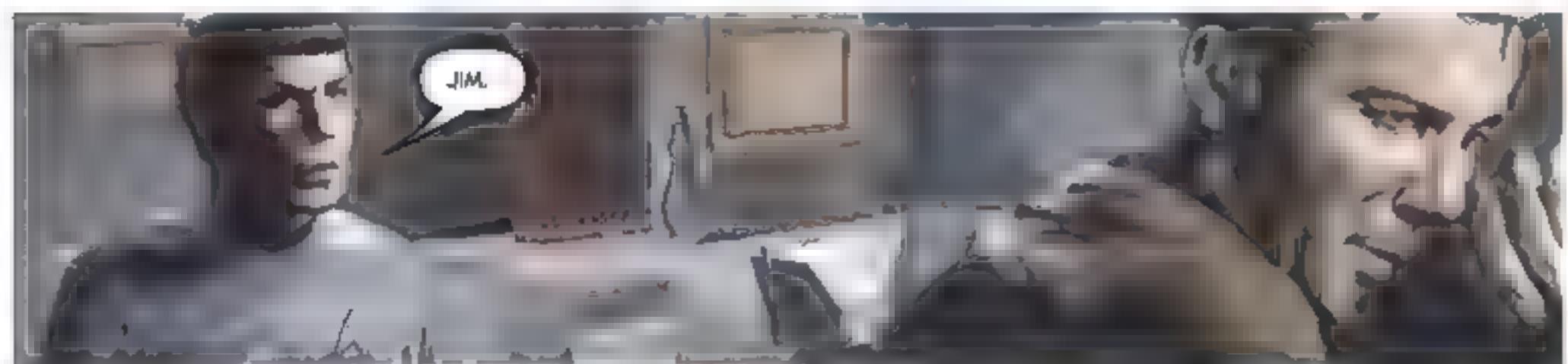


NOT THIS TIME. HE WANTED FOREVER. THE VORTEX HAS GIVEN HIM FOREVER. LIKE THE MOBIUS STRIP THAT HAS NO END, THAT CURVES BACK ON ITSELF ETERNALLY, HE IS LOCKED IN TIME

FOREVER?
HE CANNOT
ESCAPE?

"HIS FOREVER WILL BE IN THE HEART OF AN EXPLODING SUN, A NOVA. HE HAS NAMED HIS OWN DOOM..."







YOU COULD
NOT STOP
BECKWITH. I
UNDERSTAND
THAT.

BUT
BECKWITH
AMORAL, EVIL, A
KILLER SELFISH
AND CAPABLE OF
ANYTHING.
WHY



WHY DID HE
TRY TO SAVE
HER, AT RISK
OF HIS OWN
LIFE?

YES.



WE LOOK AT OUR
RACE THIS PARADE
OF MEN AND WOMEN,
AND THE UNBELIEVABLE
HARM AND CRUELTY
THEY DO



AND WE SIGH, AND WE
SAY, "PERHAPS OUR TIME
IS PAST, LET THE SHARKS
OR THE COCKROACHES
TAKE OVER."



EVIL CAN
COME FROM
GOOD, AND
GOOD FROM
EVIL

BUT THE
LITTLE MAN
TROOPER..



AND THEN
WITHOUT KNOWING WHY,
WITHOUT EVEN THINKING
OF IT THE WORST AMONG
US DOES THE GREAT THING,
THE NOBLE DEED THAT
SPARK OF IMPOSSIBLE
HUMAN GODLINESS



AND WE SAY,
"PERHAPS THE HUMAN
RACE IS ENTITLED TO A
LITTLE MORE SUFFERANCE.
LET THEM KEEP TRYING
TO REACH THE
DREAM."



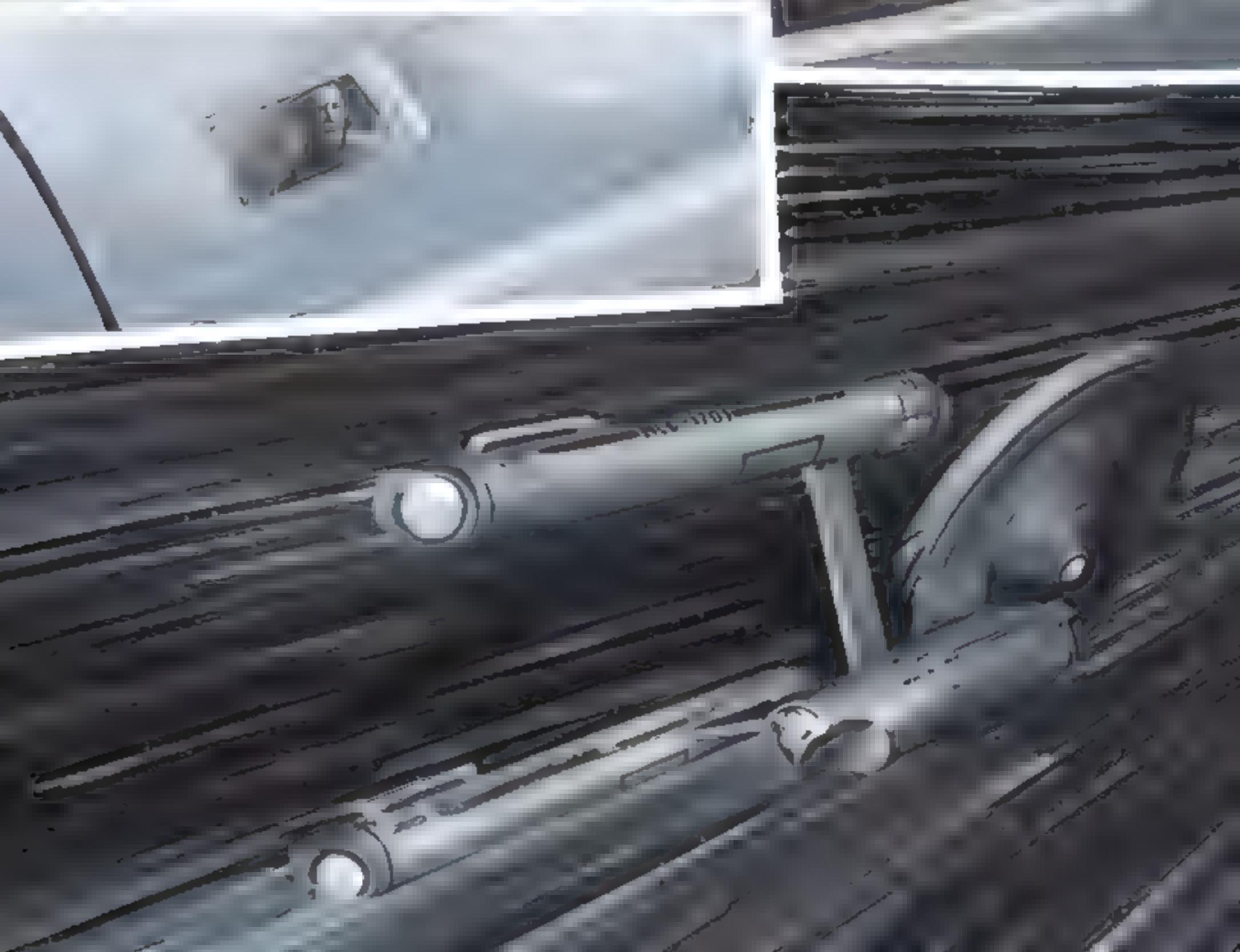
HE WAS
NEGLIGIBLE
HE FOUGHT AT
VERDUN, AND HE
WAS NEGLIGIBLE
AND SHE...

NO, SHE
WAS NOT
NEGLIGIBLE

BUT
I LOVED
HER...

NO WOMAN WAS
EVER LOVED AS MUCH,
JIM, BECAUSE NO WOMAN
WAS EVER OFFERED
THE UNIVERSE FOR
LOVE

wheeee!



EDGE WORDS

Send your questions to: letters@idwpublishing.com with EDGE WORDS in the subject line and include OK TO PRINT in the body of the email.

And so we've arrived. The series that, until last year, I never quite believed would happen has reached its conclusion—masterfully so. If you want my biased opinion. But really, look at the job everyone has done on this issue—page 17 alone is worth the price of admission. (If you're reading this page before the issue itself, do yourself a favor and don't flip to that page now; go read the story front to back and experience it in the order the creators intended. But it's a masterpiece.)

You now have the complete, fully illustrated version of "The City on the Edge of Forever" as its scribe, Harlan Ellison, originally intended. It's a shame there won't be additional issues since I'd love to run your missives on this concluding chapter, too. You're still invited to write in with those thoughts, of course—we'll see them all even without a proper spot in which to print them—but now, as is customary in final issues, it's time for some thank-yous before we get to this last crop of letters.

First and most obvious, thank you to Harlan Ellison—a thank-you extending back nearly a half-century, for such an amazing, elevating and original Star Trek script. And then thanks again for letting us take that script after all the time and history associated with it, and bring it to life as a comic.

Which leads to the next bit of appreciation, for said creative team who so masterfully delivered every issue. Scott Tipton and David Tipton perfectly paced and directed the issue-by-issue action, and then the artist for whom there should be more superlatives, J.K. Woodward, painted them into being in gorgeous fashion. Neil Uyetake applied subtle but effective lettering, and the whole package was thankfully blessed most wholeheartedly by Risa Kessler and John Van Citters, our longtime Star Trek crewmembers who let this project be made real in the first place.

And the final thanks is to you, dear

readers and retailers, who supported this book in really amazing ways. It's always nice when we produce a quality book that manages to find the audience we think the material deserves.

I've been looking forward to and devouring each issue of your "The City on The Edge of Forever" comic! I've read the original teleplay several times over my 40+ years as a *Star Trek* fan, but it was with issue #4's visualization of a specific scene that filled me with hope. The discussion between Kirk and Spock, talking about the possibilities of how Edith Keeler surviving *might* change the future, represents to me the future potential of *Star Trek*. Most of the original and sequel/prequel series episodes were resolved in a nice package, all questions are answered, all theories proven or disproven. Ellison's script and this comic, however, shows us that the power of these characters is what's important: Kirk trying to rationalize keeping Edith alive is a mature character study of a man in love, and the fact that Spock, the symbol of logic, can't offer him a definitive answer of what needs to be done, brings the emotion to life in way that the filmed episode, as great as it was, never approached. This kind of character study is how to make *Star Trek* new again, a path forward ironically paved almost 50 years ago by Ellison. My hope is someone takes notice.

David A. Goodman
Author, *Federation - The First 150 Years*
Writer/Producer "Star Trek: Enterprise"

Luckily, a great many people have not only taken notice, they've fully embraced Harlan's story as seen on these pages. The humanity of the characters is evident on every page.

Everyone,

I'm really enjoying your version of Harlan Ellison's *The City on the Edge of Forever*.

I have a question that may or may not have occurred to you: was any thought ever given toward making the whole thing part of the new *Star Trek* timeline? There have been a few other "adaptions" of classic *Star Trek* episodes that strayed from the original. I feel that Harlan's original screenplay would have worked perfectly in the new continuity with barely any modifications.

It was just a stray thought.

I'm really enjoying the mini-series.

Thanks for doing it!

Sincerely,
Hank Kurz
Fraser, MI

*As soon as there was a new version of *Star Trek* in 2009, there was talk of somehow bringing "The City on the Edge of Forever" into that universe, both from the filmmakers and those of us producing the comics. But thus far, it's been our imperative to tell the story in comics as it was originally written before even broaching the subject of an "updated" version—indeed, as we've all seen here, any updated or altered version is going to feel lesser than the original. That said, it's a brilliant concept and one that writers have been borrowing from for decades, so you never know that the future will bring.*



It's been very gratifying to be reading each issue of the original version of "The City on the Edge of Forever." During the '90s, I remember getting the book with the script, with Harlan's essay, and the testimonials from various *Star Trek* icons, and it was quite a revelation. It's a *Star Trek* story with actual depth and meaning to it, and now, reading this is even better than watching it. The art, which could not be better, does better justice to the script than the cheesy effects of the '60s would have. The original *Guardians* depicted in the comics, for instance, are more convincing than I

think they would have been in a TV episode in 1967. But that's all pure speculation, I know.

Back around that time, I wrote an email to the now defunct *Cinescape* magazine expressing my gratitude for the aforementioned "The City on the Edge of Forever" tome, which got printed. I'm not sure if this gesture is what earned this, but a couple years later, when I ordered a copy of Mr. Ellison's "I, Robot" screenplay from HERC, it was personally autographed. So, I am expressing my overdue gratitude here.

It's always rewarding and exciting to read these stories that are unearthed and rediscovered—when stories of "what could have been" are finally realized. Reading this script and comic is not unlike the thrill of reading the graphic version of Jim Henson's *Tale of Sand*, or *Tintin and Alph-Art*, and this posterity of "City" is a gift to us all.

Sincerely,
Stefan Hurzeler



It's most rewarding to see one of Harlan Ellison's finest works being adapted faithfully by another medium, at long last. More than worth the near half-century wait (for readers, anyway), the work of authors Scott & David Tipton, along with the exacting art of illustrator J. K. Woodward, all prove exceptional in bringing the heart-moving, thought-provoking classic to dynamic life as it had never been done by the original *Star Trek* series.

Especially rewarding was Mr. Ellison's note, in the 2nd issue, on the origin of the name for the teleplay's adversary, Beckwith. In a time where too many react to bullying with more bullying (sometimes more brutal than the original), it's refreshing to see Ellison take a more exacting and thoughtful retribution on a scoundrel—give the name to the most vile of fictional characters. Something we can all take a lesson from.

To think that an unethical fictional soul has the same last name as Byron de la Beckwith, the real-life scum that assassinated Civil Rights activist Medgar Evers in 1963. One could easily imagine the fate of the real-life assassin as the ultimate fate of the

fictional Beckwith.

Thanks, IDW, for doing this great saga the justice it has long deserved.

Michael F. Hopkins
Buffalo, NY



Greetings, to IDW's Star Trek Team:

Granted, Harlan Ellison's original *Star Trek* screenplay isn't exactly news to me, as I first read it in 1986, but it is a breath of fresh air to see a would-be episode in comic form.

Why Beckwith was once seen as incompatible is puzzling, as *ST*—and its TV and film incarnations since 1966—have shown us various evils in Starfleet, such as McCarthyism, black ops, attempted assassinations, and unprovoked wars with Federation enemies, to name some moral headaches that Kirk and his successors have grappled with. Compared to such conduct, someone of Beckwith's nature was not just possible, but would, in fact, be small potatoes, if not for his devastating impact on history.

Issue #3 shows us a more realistic Edith than what we eventually saw on the small screen. I always thought that her (prophetic) sermon, anticipating the human conquest of space, would be heckled as so much Flash Gordon and Buck Rogers pulp nonsense, at a time when society had less use for science fiction than it does today. Comparatively speaking, Edith Keeler's sermon here is down to Earth (no pun), yet no less meaningful to the down-on-their-luck people of the period. By the way, her recognition of Kirk's accent is odd; yes, his Iowa ancestry is referenced in two *ST* films, but I was unaware that it had been established back in 1966.

As for other female roles, I'll echo what others say about Harlan being ahead of his time in the *Mad Men* era, with Rand "holding the fort" at a time when such roles were exclusively male. Alas, there was no way he could anticipate Grace Lee Whitney's unfortunate departure from *ST*, of course.

It's remarkable that some facts Harlan established about Spock are consistent with later depictions, such as his vegetarianism and the Vulcan race

having abandoned violence thousands of years ago, before going into space; also, humanity achieving interstellar travel with violence so recently behind it is consistent with *ST: First Contact*. The only thing that's off here is Vulcan space travel post-dating that of humans, when, in fact, it was the reverse.

A small historical error, albeit from issue #2: Just after Kirk and Spock arrive in 1930, we see a sign mentioning the CCC (the Civilian Conservation Corps), but that wasn't established until the FDR administration in 1933. Beyond that, I can't find much else wrong with this series; for the most part, J.K. Woodward's artwork makes it seem like a lost *Star Trek* episode, in so many ways.

Robert Gill
Stevens Point, WI

Thanks, Robert. And in our universe, you're correct, the CCC wasn't established until 1933. Luckily, in the more forward-thinking Star Trek universe, they beat us by a few years...



April 6, 1967. We are now ten years more distant from the premiere of "The City on the Edge of Forever" on NBC television than Harlan Ellison and the cast and crew of *TOS* were from Edith Keeler's Great Depression. What a long, strange trip it's been for us all.

There are things about the aired version I will always love, and no apologies: "Let me help"; "Goodnight, sweetheart"; the stone knives and bearskins. But I would gladly trade them all for Edith's heartfelt speech about not confusing shadow with reality, let alone the character of Trooper, or the real friction between Kirk and Spock that culminates in a genuine, earned moment of empathy and friendship.

For those of us who have managed through the decades to be both fans of *Star Trek* and Ellison's body of work—it hasn't always been easy!—this adaptation has been a real gift. With the scope that a TV series produced in 1966 could never have afforded, all of the wonderful touches J.K. Woodward has brought to this project, plus some artful

enhancements to Ellison's original dialogue and story by the Tiptons, it's just possible that even science fiction's Last Angry Man might agree that, in the case of "City," things ultimately worked out for the best after all.

Congratulations to you, your staff, and Mr. Ellison, for a job superbly done.

Peace,
Michael Hall



Hello.

I am reading Harlan Ellison's "The City On the Edge of Forever" original teleplay comic.

I have to agree with others that the art is absolutely amazing, and is clearly at the epitome of illustrative talent.

I have to admit that while I am enjoying seeing the story play out as Ellison created it, I do find a few flaws, which are problematic for me. The first is Spock stereotyping all of humanity based on ten men standing on a corner who chased him and Kirk. After all, we see pretty clearly that although we had a few "barbaric" humans judge Spock based solely on his looks, we also see there was a free food line for hungry people. In other words, while ten men were saying nasty things, other unknown humans were feeding those who were hungry in the Depression. I found Spock judging all mankind in the cellar, as a result of that episode, quite tiresome and superficial. The conversation seemed forced. My other problem with the story is that Spock is more snarky and edgy than being Kirk's devoted second-in-command, as we saw him portrayed in the TV show. I actually do not like the Spock portrayed in the comic, to be honest, and much more enjoyed the humor, the brotherhood, and the togetherness of Kirk and Spock we saw in the TV adaptation.

While Ellison found it to be "idiocy" that McCoy mistakenly injected himself with a drug which had significantly different effects on a human based on dosage, considering Dr. McCoy is my favorite *Star Trek* character, leaving him nearly completely out of the story does detract from it for me. One could also

say it might be considered "idiotic" for a ship like the Enterprise to have a drug dealer on it, dealing drugs to crew members, without having had him discovered for some considerable time.

I want to reiterate that I am very much enjoying the story, and the artwork is a huge part of that. However, I do not feel it is in all ways superior to how this episode appeared on TV.

Sincerely,
Mona Morstein
Mesa, AZ

All opinions are welcome here, Mona—all we could do was present Harlan's original teleplay and let everyone decide for themselves which version they prefer. Many people love Harlan's story as written; others prefer the version they're more acquainted with. But either way, it's nice to let everyone fully decide for themselves by finally seeing both versions.



Hi, Chris,

As an avid 54-year-old TOS fan, kudos for this current project!!

I purchased Harlan's limited-edition, leather-bound original teleplay 10 years ago, or so...

Actually tried to get Harlan to sign the Original TV script in the late '90s and you can imagine how well that went? (Led to me selling it as a result of that fiasco.)

Love the first three issues of this comic and thanks for the "Art of Juan Ortiz" book mention (great to have all those posters in one place—especially if you have limited wall space).

Looking forward to the remainder issues!

Thanks again,
Tony



Chris,

I loved it!

Spock's reaction to 1930s Earth was priceless!

We would learn later in the third season that Vulcan had its own barbaric period prior to the time of Surak.

I was unaware that tricorders could speak and thought that they would only emit the usual scanning noises.

Spock doesn't make for a half-bad 23rd Century Kiddo on 1930s Earth.

It was great to see that Spock could dish it out with his employer as well as he could take it.

As usual, the first officer had a firm grip on this particular situation. One wonders if Beckwith is already there and in the shadows, watching for Kirk and Spock.

When it comes to the tricorder, it does appear that the captain takes his first officer for granted, and this is something that does not require further conjecture.

Kirk and Spock have some food for thought while on the rooftop adjacent to Edith Keeler's apartment.

As usual, Captain James T. Kirk plays for high stakes, and his inherent charm with the ladies serves him well in 1930.

The captain makes his pitch to Edith Keeler and it is perfect.

When it comes to being sturdy in trying times, both Kirk and Keeler share something in common.

For once, someone else is at his captain's side, and Spock must continue his vigil so that all that they knew would not be gone.

Steve Chung
Burlingame, CA

*A final note: Harlan intended to offer a final, series-ending essay in this space, and was preparing to do so when he suffered a stroke in mid-October. Since the issue is already running a tad behind, and because Harlan focusing on recovering from the stroke is of utmost importance, he's not able to do so. But we've talked many times about how happy he is with everyone's support for this series. In many ways, the fact that this comic has gone over so well with *Star Trek* fans, Harlan fans, and nearly everyone else who's read it—not to*

mention its strong retail sales on all five issues, too—is some nice vindication for Harlan after all this time. So from he and from all of us here, thank you for that.

We've spoken numerous times since Harlan was hospitalized—his head as clear and sharp as ever—and I saw him a week after the stroke, and each time, he seemed a bit better and stronger than the prior chat. He's currently doing physical therapy and continuing to regain movement on his right side, which was initially paralyzed. He and the doctors both are optimistic this will continue to improve and are seeing signs of improvement every day, so we're hopeful that the collected edition of this series can contain some new words from Harlan. Until then, everyone's best wishes will be a welcome addition to our own.

Next month—Well, there will certainly be Star Trek comics next month and every month, from the ongoing movie-universe series to John Byrne's new photoplay adventures to some special things we've got planned for the 50th anniversary in 2016. And along those lines, Scott Tipton and David Tipton can be found at the helm of next month's Star Trek/Planet of the Apes miniseries. Featuring Rachael Stott on art, and covers from Trek luminaries such as George Perez, Joe Corroney, our own J.K. Woodward and more, this one finally gives the world the Kirk/Taylor meet-up that they've been requesting for decades.

Finally, if you need any further bites of the City on the Edge apple, here are a couple suggestions:

First, go back and re-read the entire series here with a keen eye for cameos, fan-nods, and allusions to Harlan's other works. J.K. spread fun little Easter eggs throughout the series, up to and including cameos from HE as well as the creative team and editor. There are other little details sprinkled throughout, from the shop names to some vehicles' license plates. Maybe we'll detail all of these in the hardcover collection of the series coming in January, but they're a lot of fun to discover on your own.

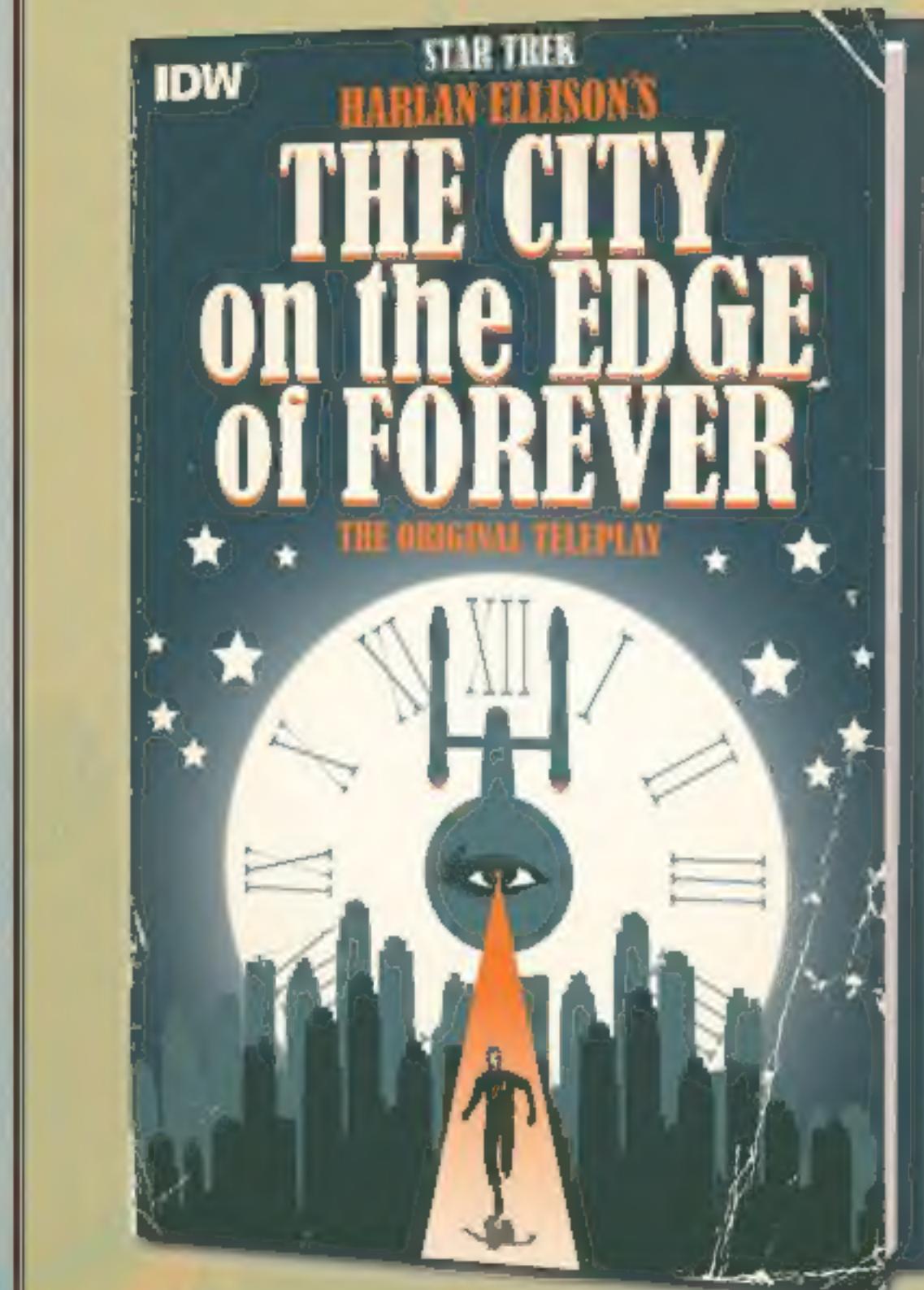
Next, for a different way of experiencing the series, check out the unique motion-comic version produced by Madefire. Featuring the

comic pages with movement, sound effects and other enhancements added, it's a forward-thinking way to experience the comic all over again. Start here with issue #1: http://www.madefire.com/motion-books/Star_Trek_CEF_01-digital/.

Finally, however you experienced the comic, in print or in digital, we thank you one and all for being a part of this. It's been a pleasure having you all along for the ride.

—Chris

COMING JANUARY 2015



Star Trek: Harlan Ellison's The City on the Edge of Forever: The Original Teleplay: the complete hardcover collection!